

STATE FAIR.

The State Fair association start out in their first annual State fair at Wichita, Kansas under the most promising circumstances. Word comes that there will be the best and largest line of fast pacing and trotting horses ever entered in any fair west of Chicago. There is now and the track and the grandstand will be in training for the horses whose record is better than 2:13. On Thursday morning last, Homestead, owned by Hon. W. H. Hay, trotted a quarter in 5:15 and last 3/4 in better than a two minute gait. We have promises that ex-Governor G. W. Glick will not doubt exhibit his large herd of fine short horn cattle which is second to none in the west. This is only a few of the present indications of the success of the first State fair held at Wichita. The association will give a trotting and running meeting on July 3rd and 4th at which there will be some very fast road horses in training. There are also indications that there has grown a pleasant rivalry among the fair associations of the different circles of the horses, and even though the fair is being made to secure, through the efforts of the postmaster general, a stamp for letter postage, to be known as a mourning stamp, to be used on mourning stationery and to harmonize with the grief supposed to be contained in the letter itself.

The possibilities of mourning have never yet been fully worked out by any means. We have mourning liveries for our coaches and the horses, and even though the team should kick up and feel gay or an alcoholic term, it is a joy and a comfort to know that they have black rosettes, etc., on them, and that they externally mourn like everything.

A postage stamp with a broad black border and representing a widow with a long black crape veil, and other black clothing from the skin out, and leaning over a marble slab, a large weeping willow forming the background, a pool of tears in the foreground reflecting the sad face of the bereaved, while the sun and moon would be seen concealed behind the willow (though of course this last will be hard to arrange successfully), would be a good design for a widow's stamp. The widow could have one representing himself in the act of tearing up the green grass in the cemetery or pulling a revolver to be ready for suicidal purposes, while looking surreptitiously through the picket fence at a female college out for a walk.

The great field of mourning evidences has not yet been touched. We have mourning clothing, jewelry, livery and harness, but even such a glorious possibility as mourning ice cream, pie and cake has never been given any attention. I have even known black haired widows to suddenly become golden haired in the midst of their mourning and put milk in their coffee.

The time is coming when such things will be termed vulgar. Why should we show other evidences of mourning and not paint our houses black? Why don't some enterprising florist grow a variety of black flowers? Why not muzzle the lark, and the thrush, and the bobolink, and make them shut up their glad songs? Why should the green grass grow and the brook babble on in the golden sun and enjoy itself?

There ought to be a way by which all nature should be made to stop and pay attention to our grief. Then it could open up again when the period of our mourning is over, provided some one else had not been bereaved in the meantime.

A physician tells me that he has invented recently a sort of iron tincture, to be used in cases of extreme grief, which turns the whole inside of the mourner black. This is surely a most refined method of giving expression to sorrow.

Sometimes, of course, the external and visible signs of mourning do not betray a bursting heart, but that is neither here nor there.

I just received a deeply bordered letter, with a black seal of shoemaker's wax on the back, and I must admit that

NYE ON MOURNING

HE TELLS OF SOME OF THE USES IT MAY BE PUT TO.

A Letter From One Who Wants to Have Some Fun—The Story of a Musician Who Took a Bath and Got Himself Drowned.

(Copyright, 1894, by Edgar W. Nye.) It is very pleasant to know that a strong effort is being made to secure, through the efforts of the postmaster general, a stamp for letter postage, to be known as a mourning stamp, to be used on mourning stationery and to harmonize with the grief supposed to be contained in the letter itself.

The possibilities of mourning have never yet been fully worked out by any means. We have mourning liveries for our coaches and the horses, and even though the team should kick up and feel gay or an alcoholic term, it is a joy and a comfort to know that they have black rosettes, etc., on them, and that they externally mourn like everything.

A postage stamp with a broad black border and representing a widow with a long black crape veil, and other black clothing from the skin out, and leaning over a marble slab, a large weeping willow forming the background, a pool of tears in the foreground reflecting the sad face of the bereaved, while the sun and moon would be seen concealed behind the willow (though of course this last will be hard to arrange successfully), would be a good design for a widow's stamp. The widow could have one representing himself in the act of tearing up the green grass in the cemetery or pulling a revolver to be ready for suicidal purposes, while looking surreptitiously through the picket fence at a female college out for a walk.

The great field of mourning evidences has not yet been touched. We have mourning clothing, jewelry, livery and harness, but even such a glorious possibility as mourning ice cream, pie and cake has never been given any attention. I have even known black haired widows to suddenly become golden haired in the midst of their mourning and put milk in their coffee.

The time is coming when such things will be termed vulgar. Why should we show other evidences of mourning and not paint our houses black? Why don't some enterprising florist grow a variety of black flowers? Why not muzzle the lark, and the thrush, and the bobolink, and make them shut up their glad songs? Why should the green grass grow and the brook babble on in the golden sun and enjoy itself?

There ought to be a way by which all nature should be made to stop and pay attention to our grief. Then it could open up again when the period of our mourning is over, provided some one else had not been bereaved in the meantime.

A physician tells me that he has invented recently a sort of iron tincture, to be used in cases of extreme grief, which turns the whole inside of the mourner black. This is surely a most refined method of giving expression to sorrow.

Sometimes, of course, the external and visible signs of mourning do not betray a bursting heart, but that is neither here nor there.

I just received a deeply bordered letter, with a black seal of shoemaker's wax on the back, and I must admit that

water and towels, and no one ever thought of being so rude as to say: "Good morning. Have you used What's-his-name's soap?"

But one day the first soprano hurried back to get her veil after choir practice, and after that the poor organist was discharged.

He will not mind it now if he should see his name here? He will not feel hurt if I tell it? No.

Orthogor, for that was not his name, was very, very neat and handsome, and as a little child his mother used to like to take him to the opera and let him sit on her gingham gown and polish him off with a sponge and What's-his-name's soap.

Then afterward he grew to be the child who was pictured in the magazine as a Smellings' fool child.

Later on, when he grew to be a young man, he was still neat and clean, and you can still see his picture before and after he used cutis-kura.

But he lost his place as the organist of Christ church because he was so neat. He had no good bathing facilities at his body and home, and so after the choir rehearsal on that warm spring afternoon, when the soprano came back for her veil, Orthogor had removed his 18 cent worth of clothes and was taking a swim in the large baptismal tank under the pulpit.

Kicking up his heels in the midst of the cool baptismal water and now and then digging up from the bottom with his toes a few old sins that had settled down there, he seemed to give himself up to general joy.

He was discharged, but years afterward, when the soprano was his wife and he was a great musician, he forgave her for telling the pastor about it.

But Orthogor has hot and cold water in his own house now, and he keeps a dog that eats more starchy food than an old woman's home. He is greatly beloved by every one, and you would never believe that he once bathed in the baptismal tank of Christ church and was betrayed by the soprano.

When one is successful, we forget his peculiarities of early life, but if he fails Tronsters is his name.

Dear Mr. Nye—Can we count on you to come over tomorrow evening and aid in whooping up a little racket with some friends of mine? I have been lent by a boarding house, and now we are going to have something to eat.

I've hardly had any real fun since Charles was snatched away by the grim hand of death, but tomorrow Tom and Elizabeth and Hoke and Babe are coming up to the flat, and we're going to let old Charles begone and no mistake. We may get the light bombastic too a few trips, and Hoke and Tom will play elephant.

It's pretty tough on one of my temperament to shut up shop and play this get stricken song and dance when I am yet so young and have yet so much life to live.

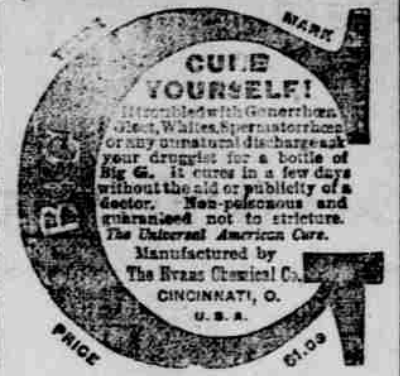
Isn't that so, colonel?

Of course I'm keeping Charles' grave green; but, as for me, give me liberty or give me death. I trust you will be on hand, for I shall open a case of canned goods and try to take the taste of Lent and bereavement out of my mouth.

Friends say I look well in mourning, but I tell you right now that I'm losing the use of some dandy party dresses for evening that were made before poor Charles' most untimely and awkward death.

Well, say 8 o'clock, then, if I do not hear from you, and you need not bring your gospel hymns. We have them here. Yours truly, Mrs. R. Gombos-Setter. No Probas Co.

This shows that external grief may shield a young and venal soul. It is not necessary that we should really throw ashes on our whole existence, but that in every way we should advertise



OUR TROUBLE AND SAVE EXPENSES GENERALLY BY RETIREMENT (when we want to retire), yet bursting forth like Mrs. Gordon-Setter, as Mrs. Gamp says, "whenever we feel so disposed."

Let us have the mourning stamps. Yesterday I heard a sad story of a poor young organist who had noble blood in his veins and had always tried to be a gentleman on \$300 per year.

He speled the organ at Christ church and wore a coat that had illuminated elbows, and when he left the organ seat he backed away so that no one should see the rear breadths of his panties. He hoped to become a great musician, and since those days he has done so.

But in these times of which I speak he was poor. He ate a little ham sand which at noon, and at evening he hoped that some one would ask him to drop around and take a family dinner.

He was a very neat young man, was this organist. Though his cuffs were fringed with tattered threads and rough to the skin, they were very white and clean, and he, too, was well shaven, and his skin glistened from the use of hot

water and towels, and no one ever thought of being so rude as to say: "Good morning. Have you used What's-his-name's soap?"

But one day the first soprano hurried back to get her veil after choir practice, and after that the poor organist was discharged.

He will not mind it now if he should see his name here? He will not feel hurt if I tell it? No.

Orthogor, for that was not his name, was very, very neat and handsome, and as a little child his mother used to like to take him to the opera and let him sit on her gingham gown and polish him off with a sponge and What's-his-name's soap.

Then afterward he grew to be the child who was pictured in the magazine as a Smellings' fool child.

Later on, when he grew to be a young man, he was still neat and clean, and you can still see his picture before and after he used cutis-kura.

But he lost his place as the organist of Christ church because he was so neat. He had no good bathing facilities at his body and home, and so after the choir rehearsal on that warm spring afternoon, when the soprano came back for her veil, Orthogor had removed his 18 cent worth of clothes and was taking a swim in the large baptismal tank under the pulpit.

Kicking up his heels in the midst of the cool baptismal water and now and then digging up from the bottom with his toes a few old sins that had settled down there, he seemed to give himself up to general joy.

He was discharged, but years afterward, when the soprano was his wife and he was a great musician, he forgave her for telling the pastor about it.

But Orthogor has hot and cold water in his own house now, and he keeps a dog that eats more starchy food than an old woman's home. He is greatly beloved by every one, and you would never believe that he once bathed in the baptismal tank of Christ church and was betrayed by the soprano.

When one is successful, we forget his peculiarities of early life, but if he fails Tronsters is his name.

CAN WRITE PLAYS

Brander Matthews Says Authors May Be Successful Dramatists.

Schools of Acting as a Means of Trying New Plays—Mistakes to Be Avoided by Budding Dramatists—An Expert's Opinion.

(Copyright, 1894.) HERE are not many men in the country who have made a deeper study of the stage and all that relates to it than Brander Matthews. Mr. Matthews is professor of English literature at Columbia college, but he received that appointment long after he had gained a wide reputation in this country and England as a novelist, essayist and dramatist. He has not only written about the stage, but he has practically acted plays himself, and is practically familiar with everyday life in the theater. A good deal has been written as to whether a literary man can write an acting play. A number of plays by literary men or dramatized from their stories were produced last year in New York by the now defunct Theater of Arts and Letters, and most of them were thought to be failures. This year Mr. Sargent's school of acting and the Empire dramatic school are bringing out a number of plays by aspiring young dramatists, and the discussion has been renewed. It seemed a good opportunity to ask Prof. Matthews his views on the subject. I found him in his library, which is lined to the ceiling with books of plays and about plays, but there was nothing bookish about his conversation. All that he said was based on the simple facts of the case and common sense.

In reply to a question Prof. Matthews said he could not remember when he was not interested in the stage. He had very distinct recollections of going to the Theater Francaise when he was fourteen years old. Before he was eighteen he had written two or three plays. They were very poor stuff, he thought, and had never been acted. He had never failed to see a play at every opportunity.

"Well, Prof. Matthews, a good deal has been said lately in the press as to the possibility or non-possibility of a good acting play being written by a literary man. The adverse view has

been taken pretty generally, and it would be interesting to learn what you think on that subject, whether you think it is possible for a literary man to write an acting play for the period?"

"There is no reason," Prof. Matthews said, "why a literary man should not write as good an acting play as anybody else, if he will once understand that literature and drama are two entirely distinct things; that a play need not be literary, but must be a play for players. The literary merit of a play is something secondary, the primary purpose is to have it interesting when it is acted. In all times—or nearly all times that we have any record of—there has been a popular drama. At the two or three greatest periods popular drama has happened also to be literary, but in many of the great periods it has not been literary. Popular drama all through the medieval period of which we have scarcely any record at all, was non-literary. The popular drama of to-day is only occasionally literary. The trouble is, the ordinary literary man thinks of what he is going to write, not of what his people are going to do; and, seriously, it doesn't seem to me that literature in the strict sense of the word, consists merely of writing, of letters and words. It consists of something else, thoughts of the human mind, emotions, etc. All those things a play has to have. It must have common humanity in it."

"The trained dramatist does not think of the writing at all. I doubt if Shakespeare ever thought of the literary merit of his plays; he thought only of how they would take with the people at the Globe. Rossini thought only of the way his work would please, not of its literary merit."

"Mr. George H. Jessop and I have written two or three plays together, one, 'The Gold Mine,' for Mr. Goodwin, and the other, 'On Probation,' for Mr. Crane. In each case we submitted the plays to these gentlemen, the scenario, as it is called, all the characters, all the situations, all the emotions, without one word of dialogue."

"The literary man is apt to think of the words and letters and polish and so on. Now they are, so to speak, of very little consequence in the appreciation of a play. What people want to see is acting, that is, expression of character, people suffering, doing things, and the influence of strong emotion. A play which gives an opportunity to the actor is a good play. In fact, that's what comparatively few people know, that the structure of the play exists wholly independent of the words. You could play 'Hamlet' before a deaf and dumb asylum, and the people would understand it. They do not need words to appreciate it, but acting, I think you could do the same with 'Othello' or with 'Macbeth.' These are plays for strong emotion and are almost as good as a pantomime. Tastes change, but the public almost always wants presentation of humanity. Permanent success is never obtained except that is first the literary merit is, as I have said, but secondary. A play has to be a play first, it can then be a work of literature afterward, and the trouble with the average literary man is that he thinks he can substitute lit-

erature for the play. He cannot. A play has only a chance of permanence, however, when it has literary quality. If it hasn't literary quality the next generation will make it over again to suit themselves."

"You do not agree then, with the statement that no literary man, distinguished in belles letters, poetry, history or essay has ever written a good play from a modern standpoint?"

"That's nonsense. Bulwer Lytton is one illustration. Hugo and Victor Hugo's plays were of the modern standpoint in his time; they were the most successful plays of the day in France. Young Dumas is another example of a literary man of very high repute, a successful novelist and a successful dramatist. Ibsen's poetry and plays have made a great deal of money in Scandinavia. To my mind Ibsen is the greatest dramatist of the nineteenth century. His plays do not please in America, because as a rule the subjects are unpleasant. His 'Doll House' did not appeal to the American public. It seemed to have local popularity only. That is, it took well in Scandinavia."

"Do you think the production of new plays by the schools of acting a wise method of encouraging the native drama?"

"A play by a beginner needs all the help it can get from a trained actor; it is rarely that a novice actor can do justice to a new play. It is too bad that there are not more one act plays. In the early part of this century what was called the 'triple bill' was very common, and the man who had an idea for a one-act play, if it was good, would have no trouble in placing it. It wasn't a very important thing to risk a one-act play by a new man. If it failed he brought out another, and that was the way a young man could learn the business. At one time in France a person writing a one act play found no trouble in placing it. Now there is no market for a one-act play. You have got to have a play which fills the whole evening, and no manager will bring a play out unless he thinks he can run it for a month. The cost of bringing out a new play is usually about five thousand dollars, and a manager thinks a long time before he risks five thousand dollars on a new play by a new writer. One reason why we have the novelists we have today is that the magazines are open to allow men to write short stories. Thus in time, they learn to write a novel; while there is no way open to a dramatist, who writes short plays. So these schools of acting may be of some service in this respect."

"How about printing a short play in the magazines? Can any idea of its dramatic quality be obtained in that manner?"

"The writing of a short play in dialogue and printing it in the magazines and similar periodicals gives no idea to anybody of its dramatic value. I do not know that there ever has lived a man who knew the acting value of a play from reading it in black and white. I do not believe that Sheridan, Moliere and Sophocles knew the value of their own works until they saw them acted. Things change in shape, perspective, in proportion, when you put them on the stage. I have had some half a dozen plays acted and have always made changes during the acting. One feels that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."

"The theater Libre in Paris and the corresponding organizations in Berlin and London like to experiment and see what other nations are doing. At the theater Libre Hauptmann's 'Hannele,' a number of Ibsen's plays, and the 'Cavallerie,' have been brought out. Each country has its own tastes, and it isn't feasible that the scenes are too long and cuts them, that this sentence should be sharpened and that left out, and other changes are made."